

Mus. ant.

pract.

U90

Mus. ant. pract.

21 90.



# COMPOSITIONI

A R M O N I C H E

PER VOCE, ORGANO, METACORNO, CLARINETTO

COMPOSIZIONE DI FRANCESCO CUPER ORGANISTA

CON LIBRO CONTINUA

PER VOCE, ORGANO, METACORNO, CLARINETTO

DI FRANCESCO CUPER ORGANISTA

NELLA CHIESA DI S. SALVATORE

DI VENEZIA

1789

CON TRATTATO

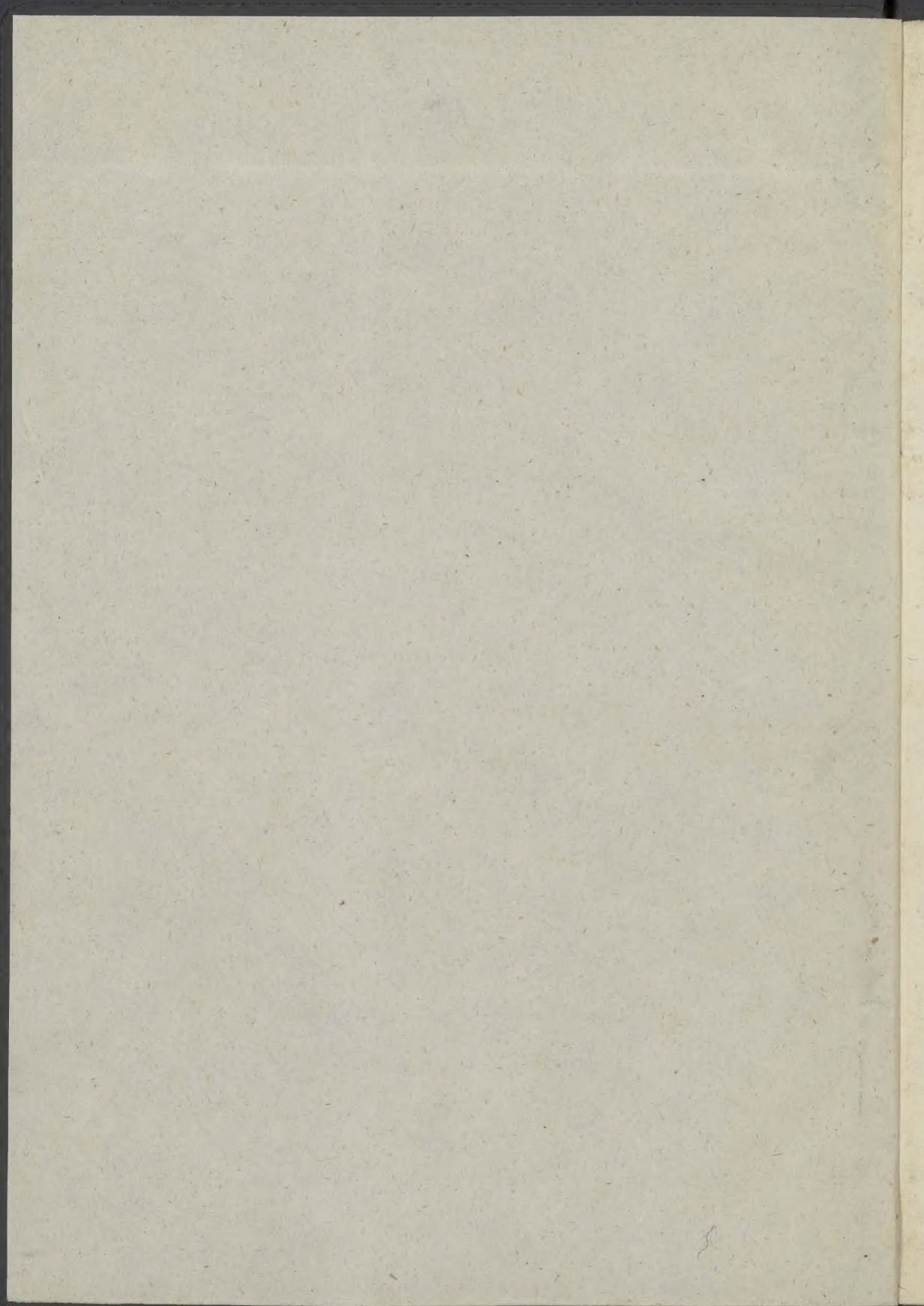
SULLO



STAMPATO DALLO STEFANO

IN VENEZIA MDCCLXXXIX

PER VOCE, ORGANO, METACORNO, CLARINETTO





113

# COMPOSITIONI ARMONICHE

Nelle quali si contengono, Motetti Sinfonie Sonate  
Canzoni & Capricci A 1. 2. 3. 4. 5. 6. 7. & 8. voci.

CON BASSO CONTINVO.

*Et in fine la Battaglia A 8. per Cantar e Sonar.*

DI FRANCESCO VSPER ORGANISTA  
NELLA CHIESA DI S. SALVATOR

DI VENETIA.

*Opera Terza.*

CON PRIVILEGIO.

S E S T O



STAMPA DEL GARDANO  
IN VENETIA MDCXIX.

*Appresso Bartolomeo Magni.*

F



# AL MOLTO ILLVSTRE SIG. ET PATRON MIO COLLENDISSIMO IL SIGNOR CAMILLO FORMENTI



**L** Giudicio che V. S. molto Illustre hà sempre fatto sopra le Compositioni di Musica è stato da i più intendenti ancora di tal professione stimato così perfetto, & tale, ch'io non sò molte volte se più alcune compositioni di riputatione habbino acquistato dalla propria perfectione loro, o pure dal giudicio di Lei. Onde essendosi ella Compiaciuta molte volte honorare alcune delle mie fatiche non solo con la sua presenza, & attentione, ma ancora con qualche dimostrazione di non ordinaria sodisfattione, e particolar gusto, mi sono perciò elle più che per l'adietro piaccinte tanto, che mi son risoluto douerle, quali elle si siano, dare alle stampe stimandole del mondo tutto non indegne perche ella le stimò degne di se sola, ne dubitandole soggette per alcun tempo a biasmo di qual se voglia, poi che ella vna volta le rese degne delle lodi sue. Al che fare mi sprona grandemente il riconoscimento del tanto ch'io le deuo, al quale, poi che per la debolezza delle mie forze non m'è concesso il poter con'effetti sodisfare, & mostrarmele grato, per queste spero almeno facendo conoscer al mondo l'Ottima volontà mia con la grata memoria de riceuuti fauori nella obligata Confessione de i miei debiti mostrare, ch'io ingrato non le riuo. Le mando alle stampe adunque sotto l'honorato nome di V. S. Molto Illustre, & a lei le dono pregandola che come per il passato e di loro, e di me s'è mostrata particolar Protettore, così hora che e' l tempo, e l'occasioni importano maggior bisogno, & necessità di protezione non le abbandoni, che m'assicuro che vestite, & adorne di nome si degno potranno non solo nascondere, e coprire sotto habiro sì bello le brutezze loro, ma come cosa riposta in colorito Cristallo di tal colore appare a chi la mira, di quale è il Cristallo che la rappresenta, così elle nel perfetto giudicio di lei potranno al mondo dimostrarfi con quelle perfectioni, che per auentura in se stesse non hanno. Piacciale per tanto riceuerle con quella cara gentilezza, con che m'obligò a douerglile donare, & gradiscate se nò come segno del mio debito, almeno come effetto del merito proprio di V. S. Molto Illustre alla quale pregando dal Signore il Compimento d'ogni suo desiderio baccio rincente la mano, & me le raccomando in gratia.

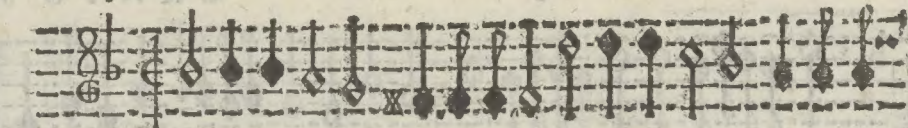
Adi 10. Aprile 1619 In Venetia.

Di V. S. Molto Illustre

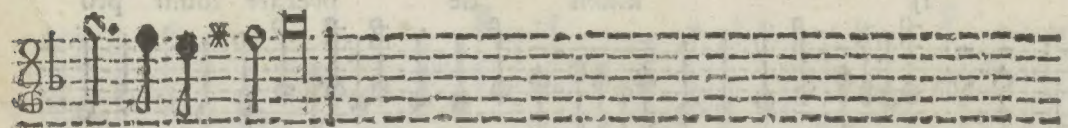
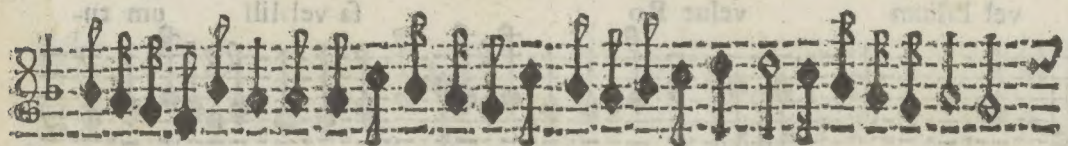
Servitore Obligatissimo

Francesco Vesper





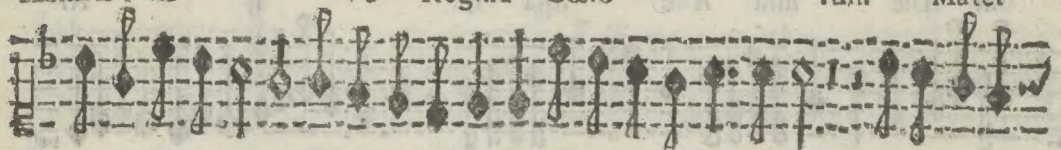
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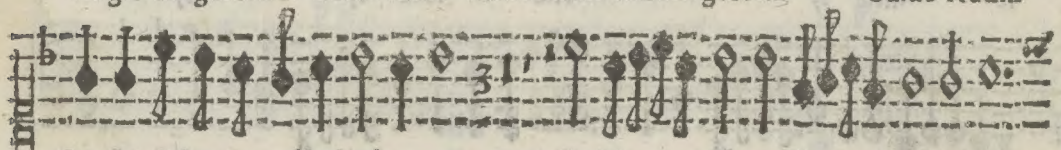
A 2. Soprani. CANTO Secondo Di Gabriel suo Nipote



Ve Regina Cœlo rum Mater

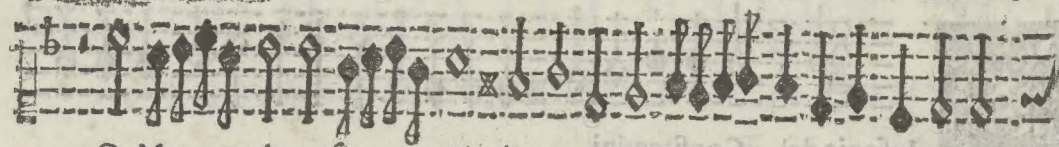


Regis Angelorum Salve radix Sæcta Salve mundi gloria Salve Radix



Sancta Salve mundi gloria O Ma ria Flos Virginum

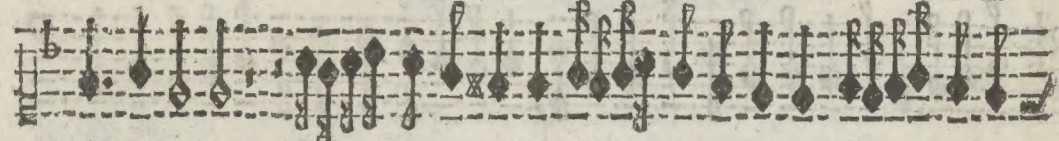




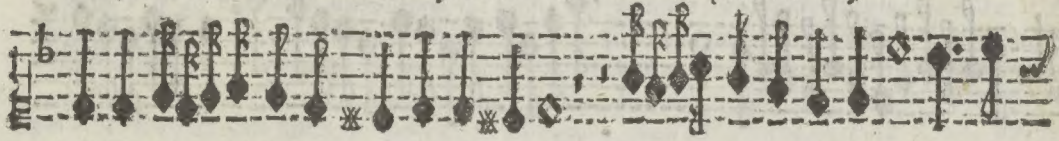
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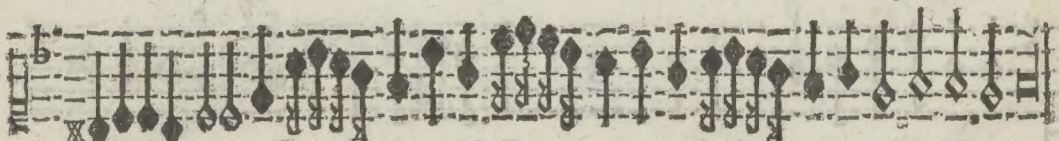
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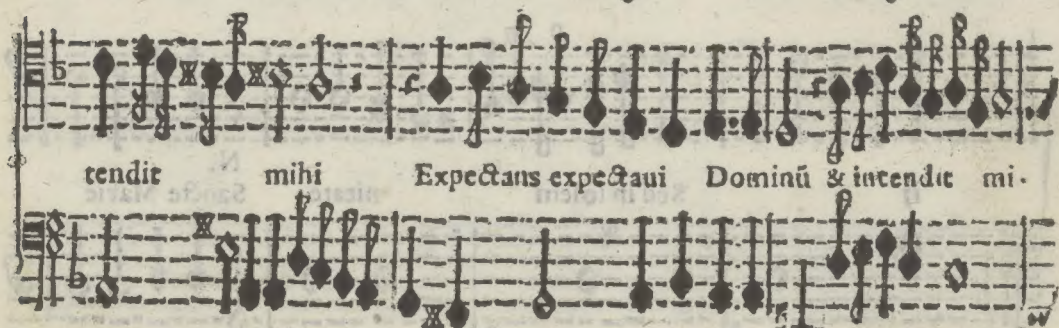
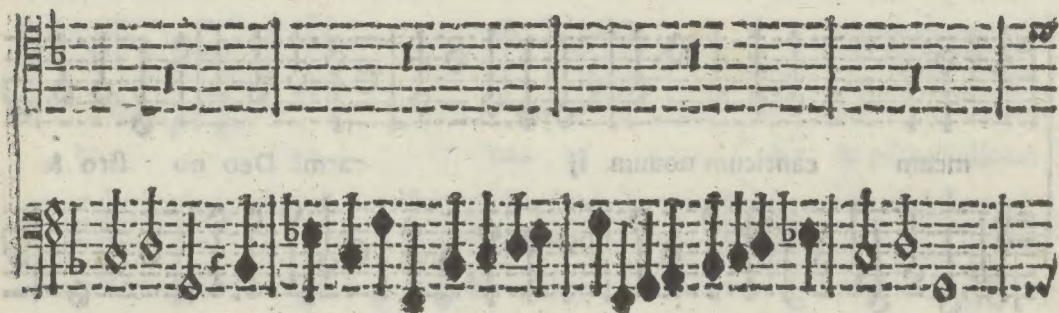


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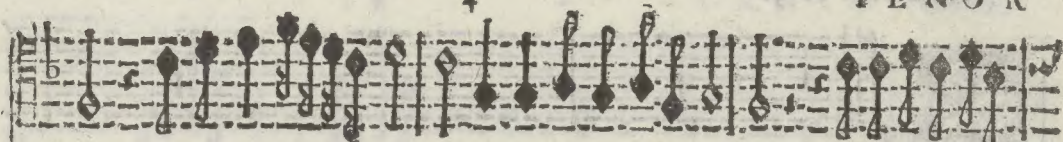


## Infonia

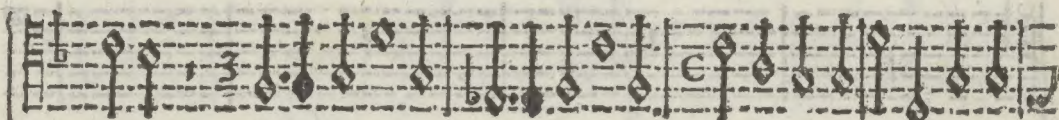
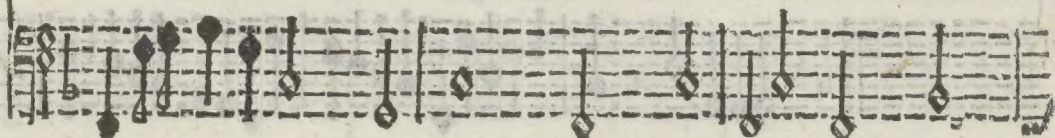




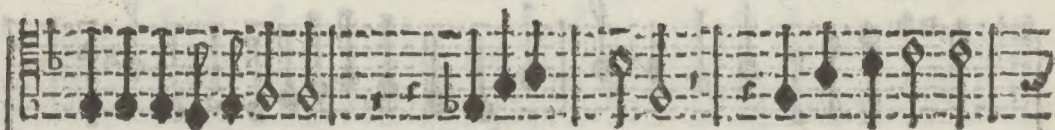
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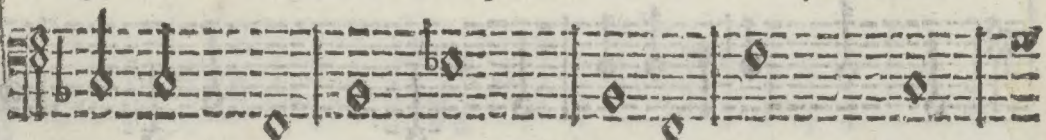
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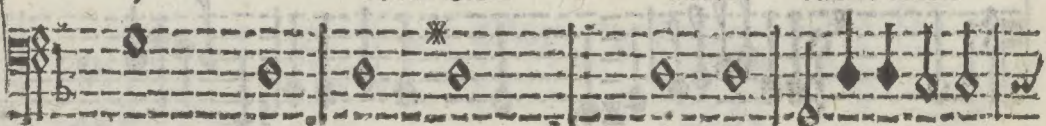
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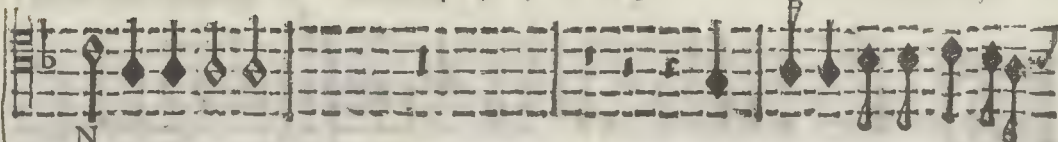
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Sancte Marie

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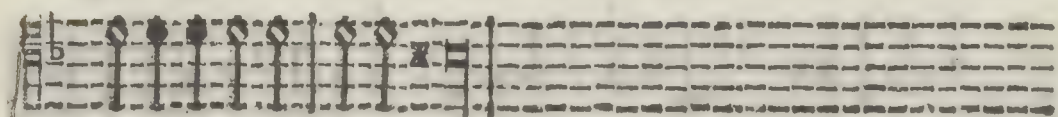


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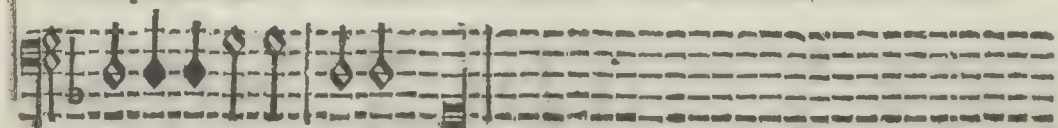
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bo & psalmu dicam



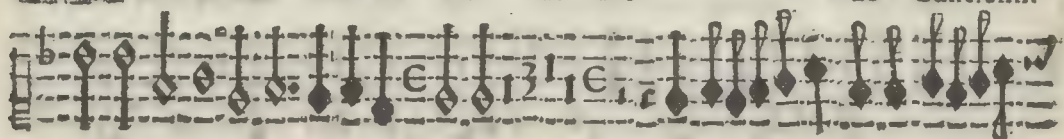
& psalmu dicam Domino







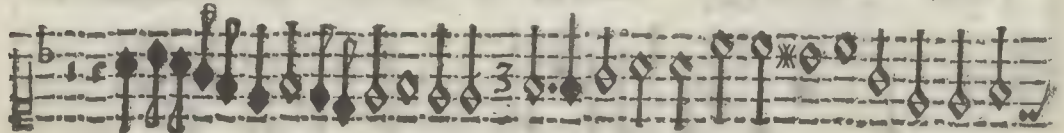
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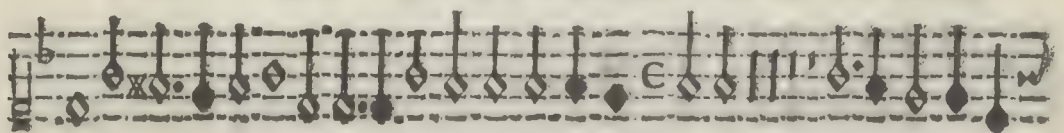
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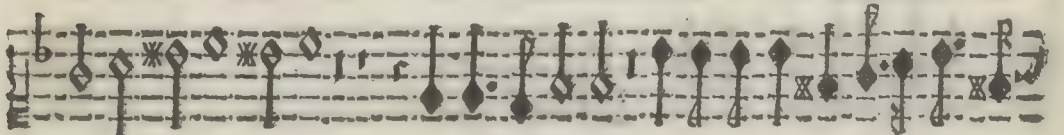
bo canta bo tibi Canta bo ti bi



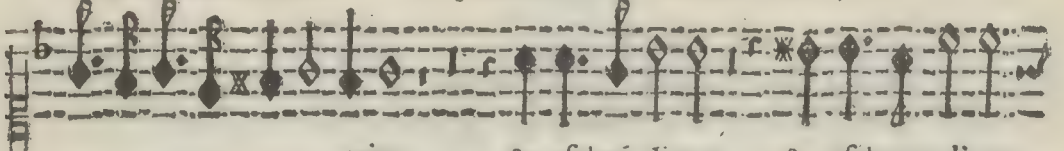
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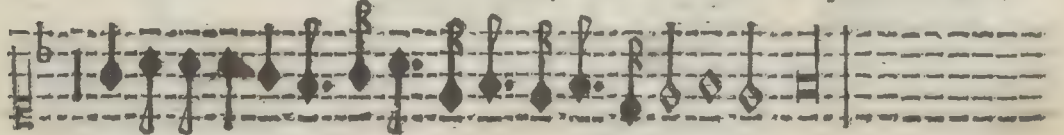
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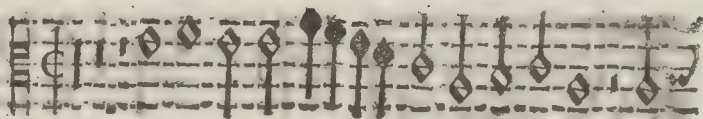
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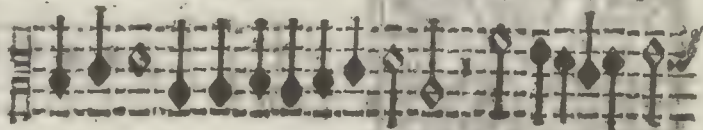
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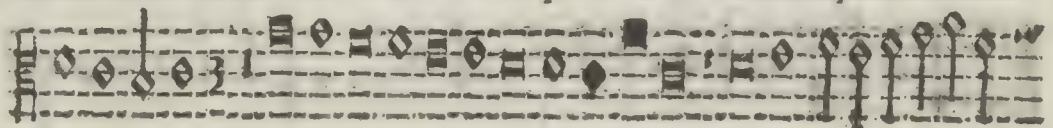




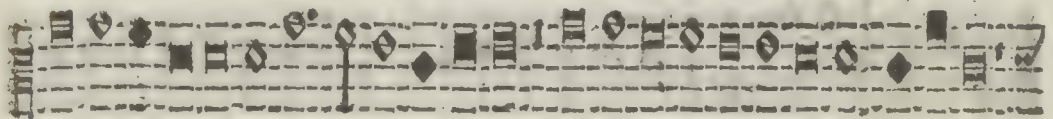
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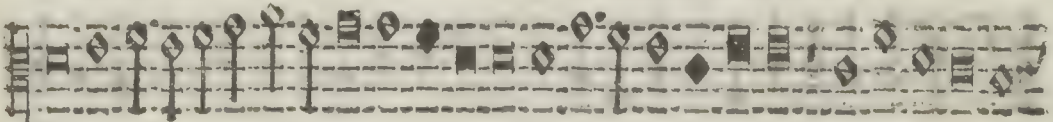
fe cit quā fe cit quā fe



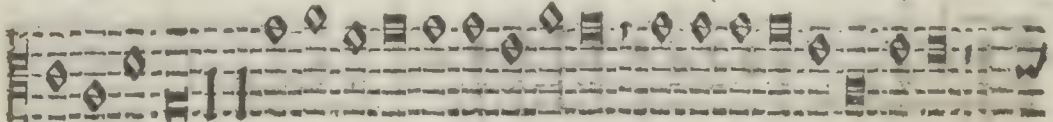
cit Dominus Exultemus & letemur in ea & late



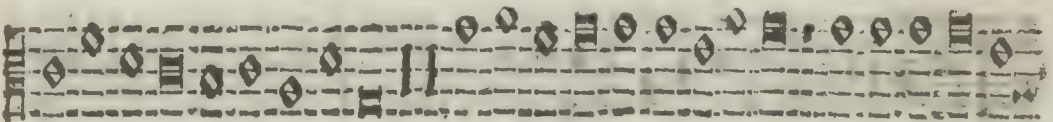
mur in ea in e a Exultemus & letemur in ea



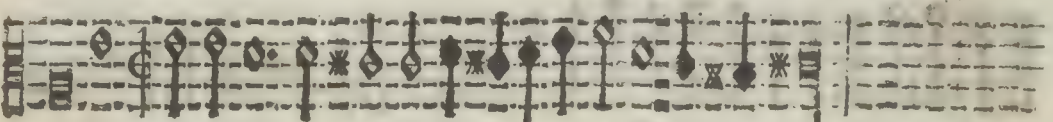
& letemur in ea in e a Alleluia ij



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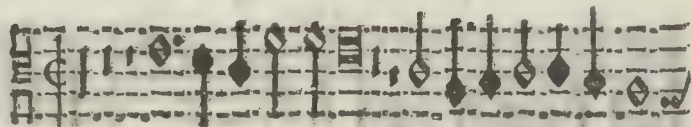


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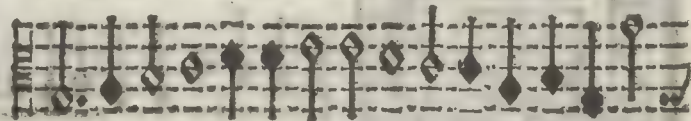


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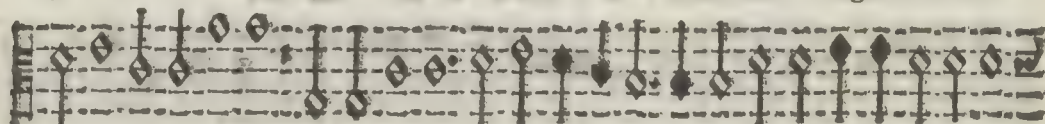
Eni dilecte mi Egrediamur in a



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grediamur in a grum. Comoremur in villis mane surgamus ad vi-



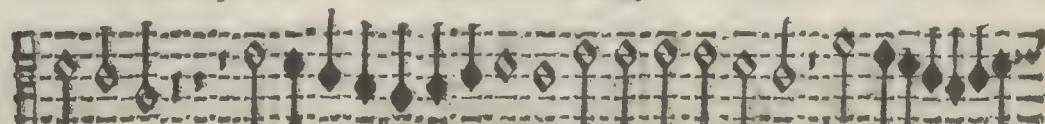
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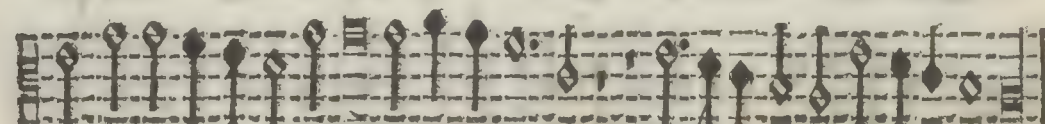
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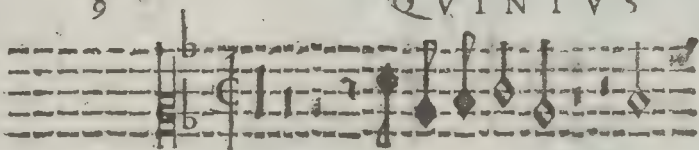


bo tibi vbera me a ibi dabo tibi vbera me



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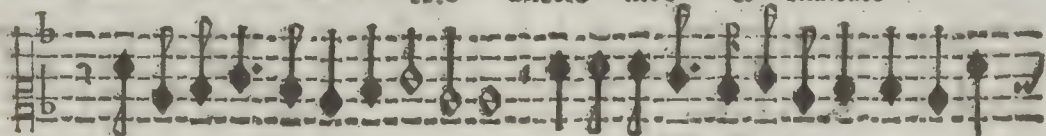




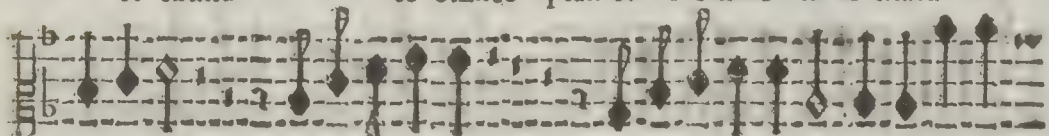
Antate dilecto meo Et exultate can



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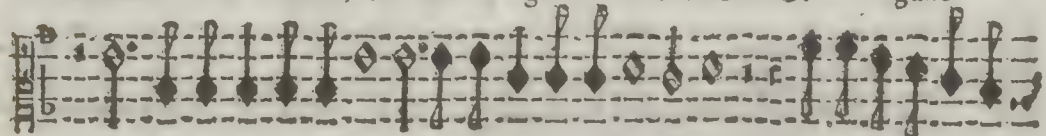
et exulta te omnes psallite Domino in Cithara in



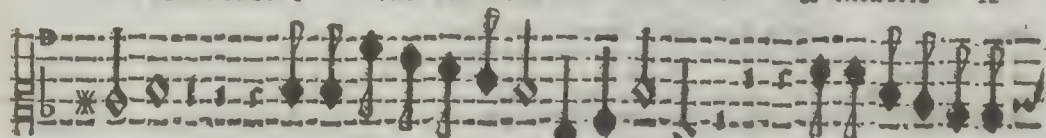
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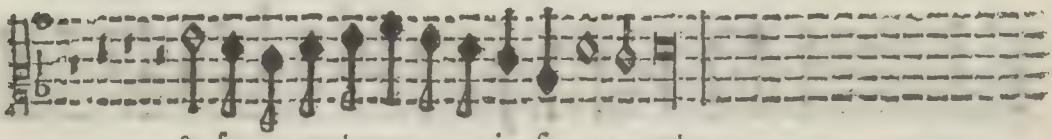
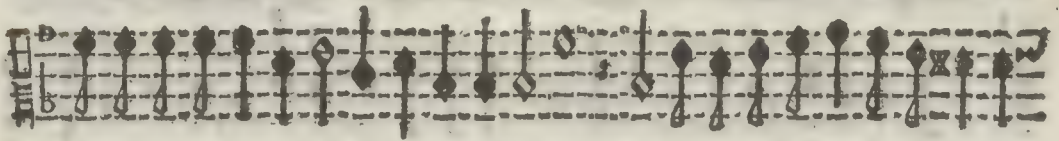
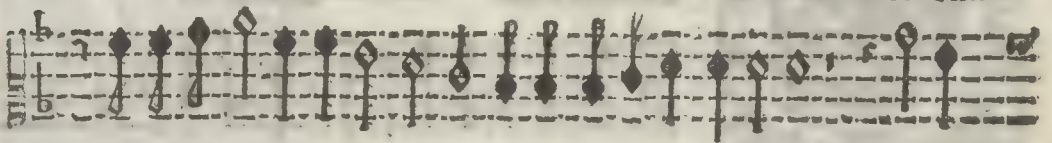


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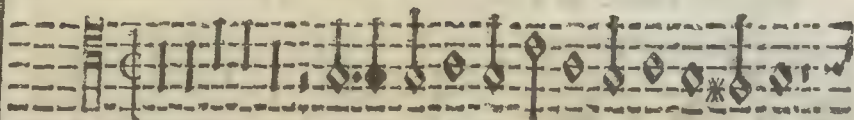


bissos abyssos Benedixtus es Domine ij

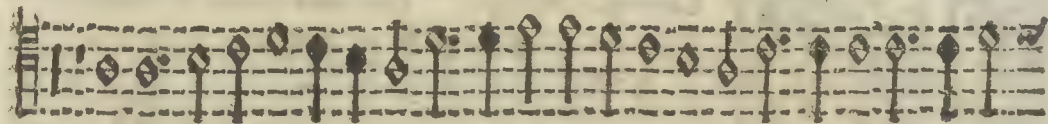








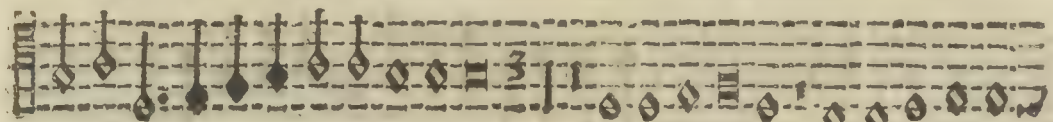
Benedicam Dominum Semper laus eius in ore me o



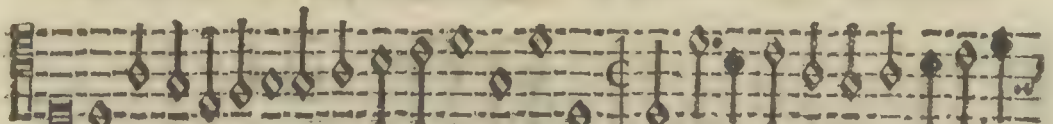
in Domino Lau dabitur anima mea audiant audiant



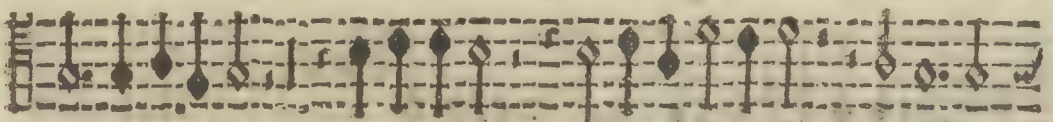
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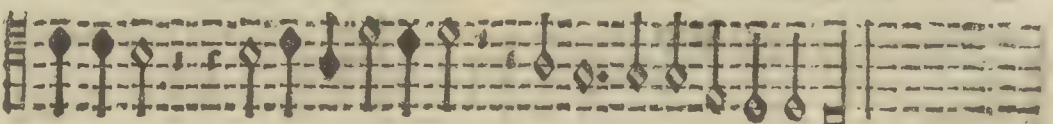
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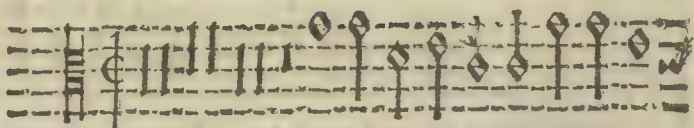


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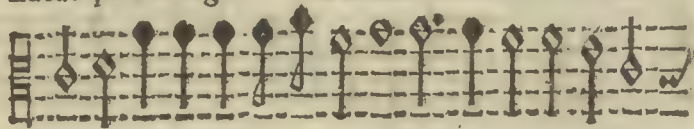


ii Alleluia ii





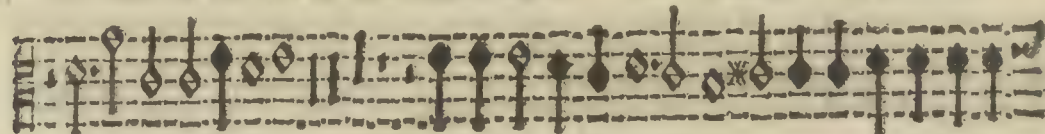
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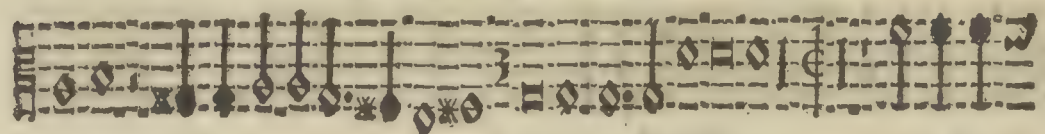
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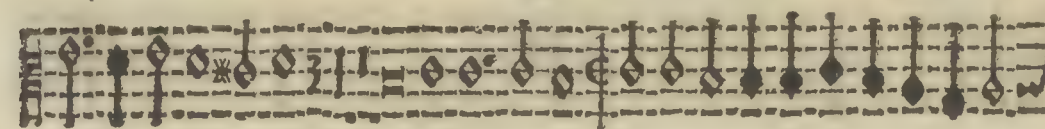
inimicorum eius super lectum doloris eius uniuersum stratum



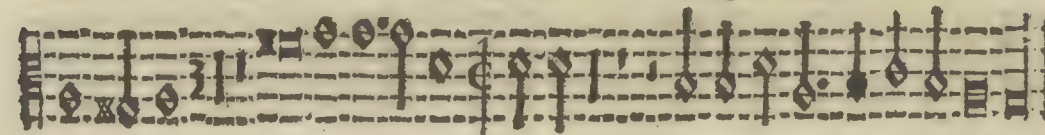
eius versa sti Ego dixi Do mine miserere me



i i) sana animam' meam Quia pec-



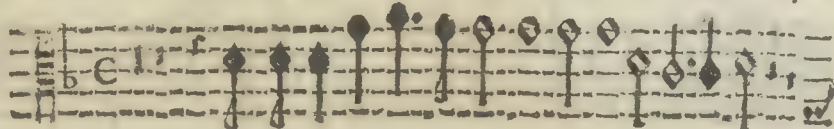
ca ui tibi sana animam meam Quia pecca



ui tibi sana animam meam Quia pecca ui tibi.



Trombon Secondo Choro A 8. 13 Di Gabriel suo Nipote



Go dormio Et cor meum uigilat ego ego dormio



& cor meum uigilat & cor meum uigilat uigilat ego dormio



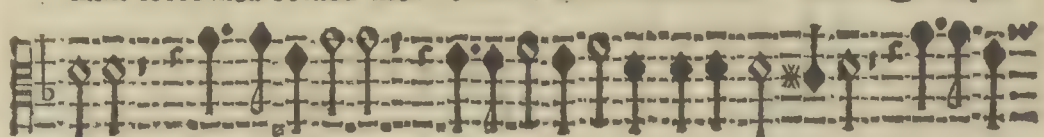
& cor meum uigilat ij aperi mihi foror



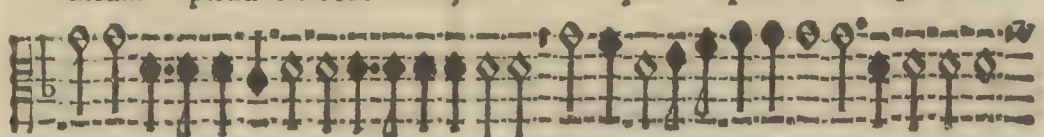
mea colūba mea formosa mea immaculata me a a peri



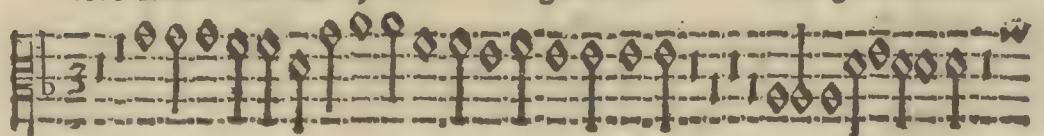
mihi foror mea colūba mea formosa mea immaculata mea Quia caput



meum plenū est rore ij quia caput meum plenū est

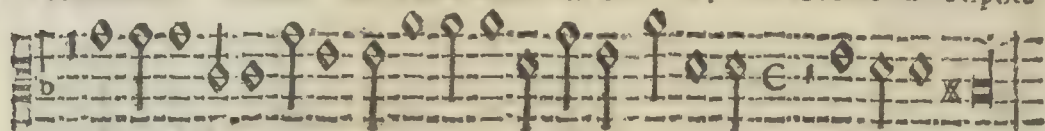


rore & cincinnati mei ij guttis nocturnis guttis nocturnis

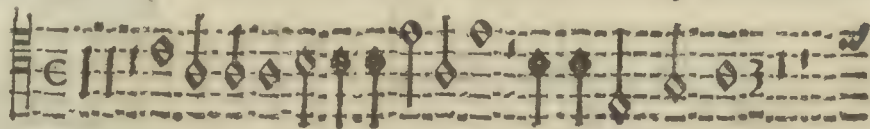


Alleluia ij ij ij ij ii

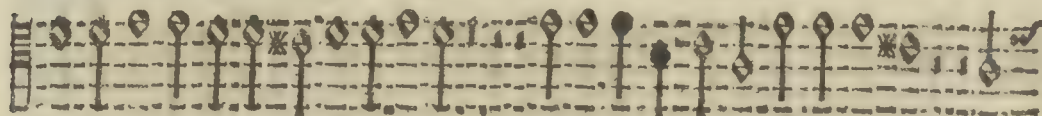




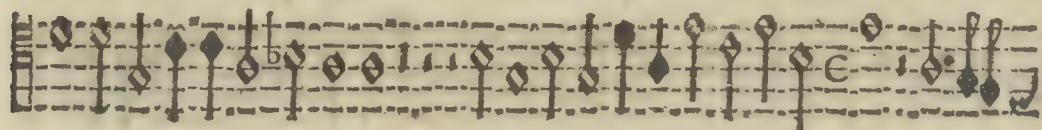
ij Al lelulia ij



Nima mea liquefacta est liquefacta est



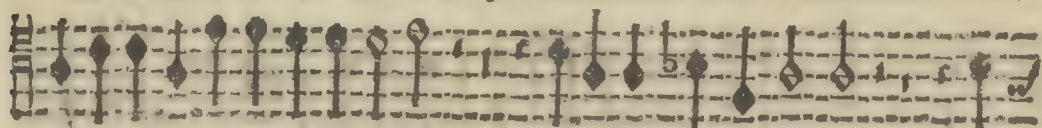
ut dilectus locutus est quasiui quasiui & non inueni illum uo



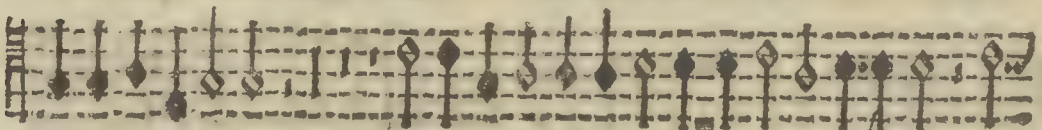
caui & non respondit mihi nocui & non respōdit mi hi a



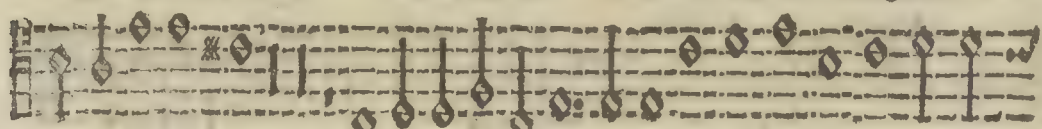
diuro uos a diuro nos filie Ierusalem filie Ierusalem Si



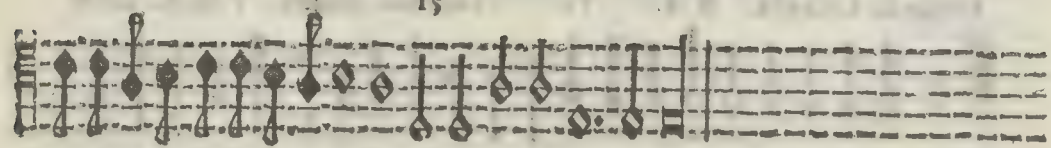
inuenieritis dilectum meum ut nuncietis ei ut



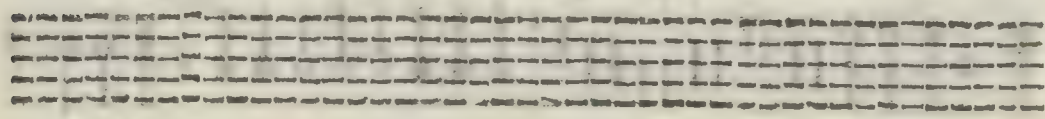
nuncietis ei quia amore langueo amore langueo a-



more langueo || Alleluia Alleluia ij ij



ia Alleluia Alleluia ij ij

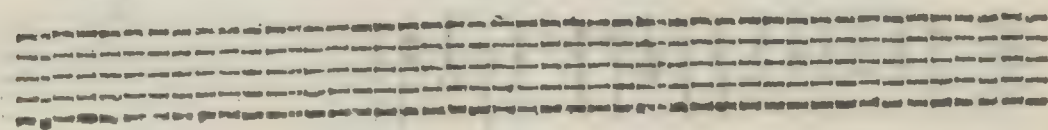
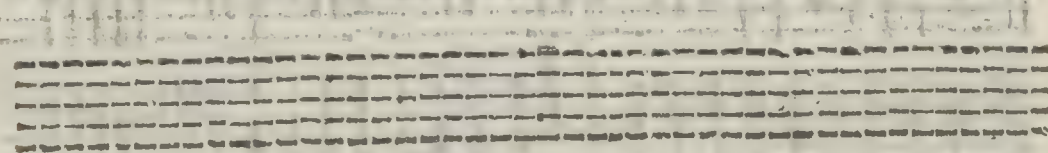
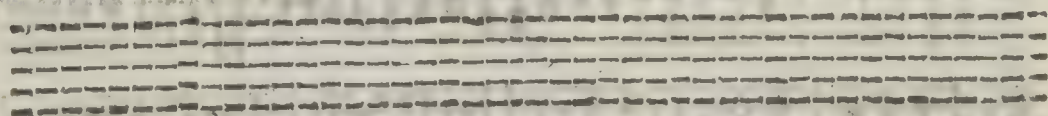
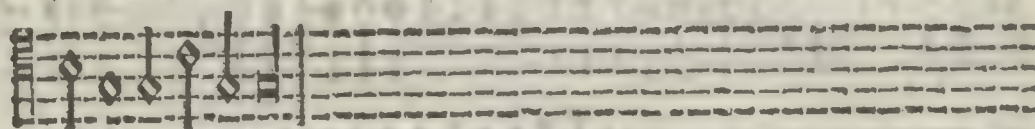
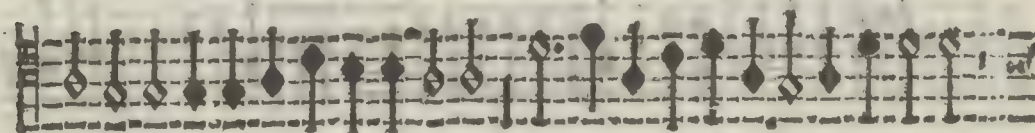
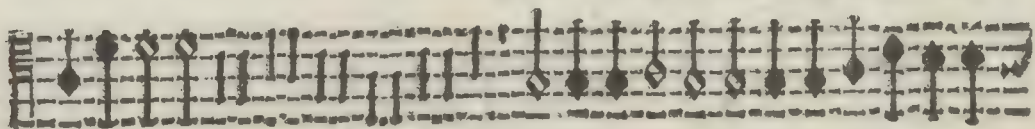


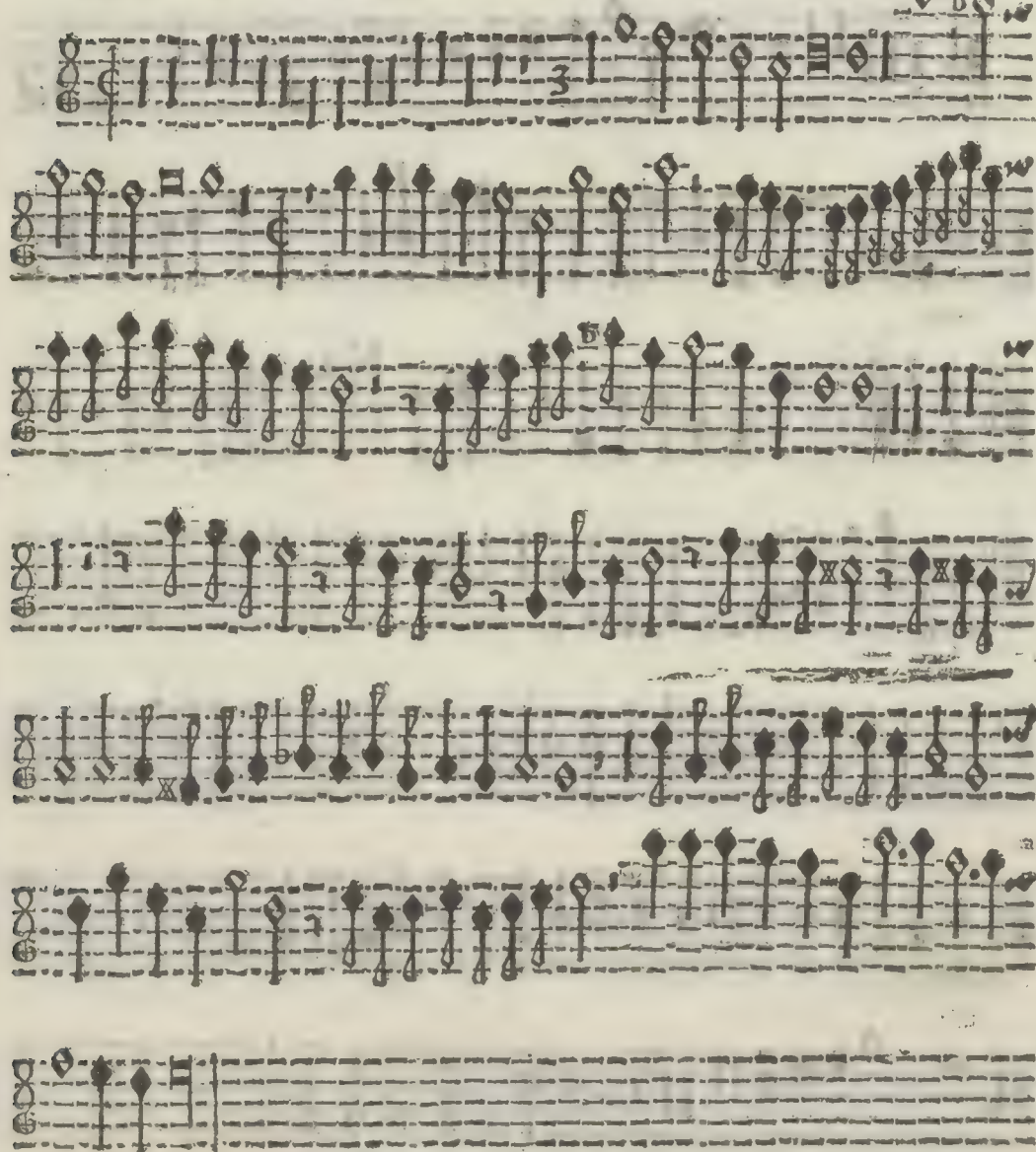
Sinfonia Prima. A 5. Viola.

TENOR



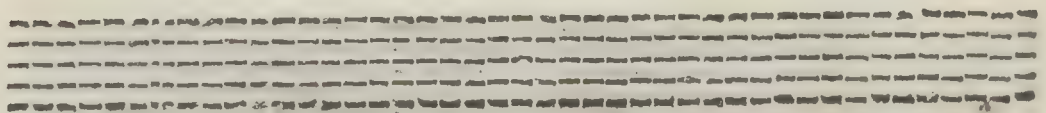
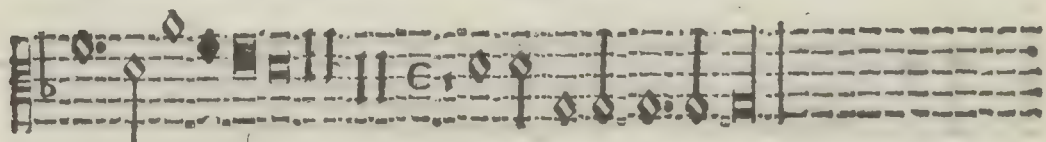
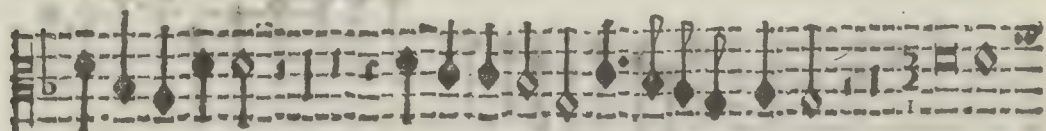
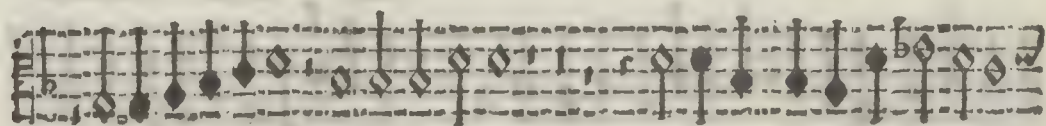
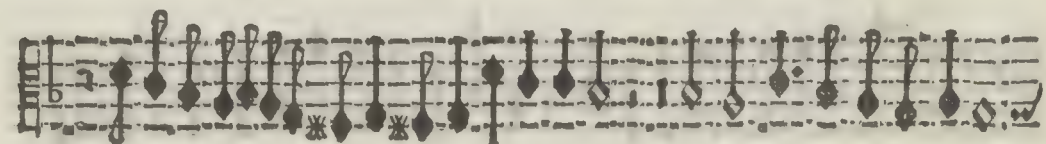
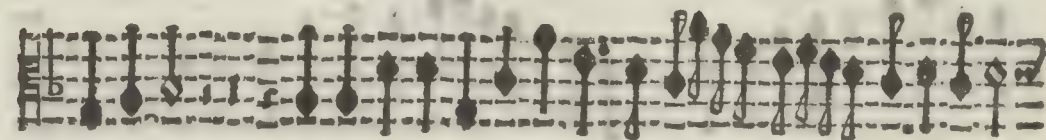
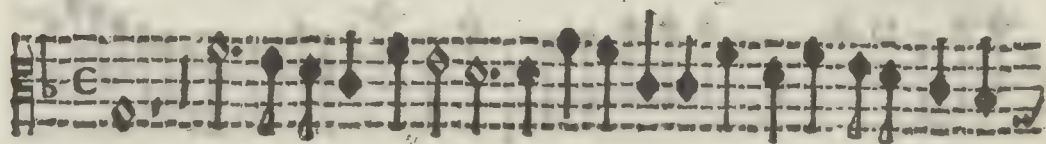
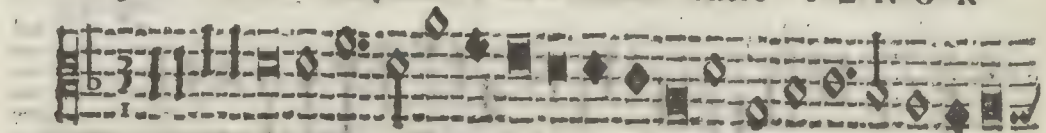


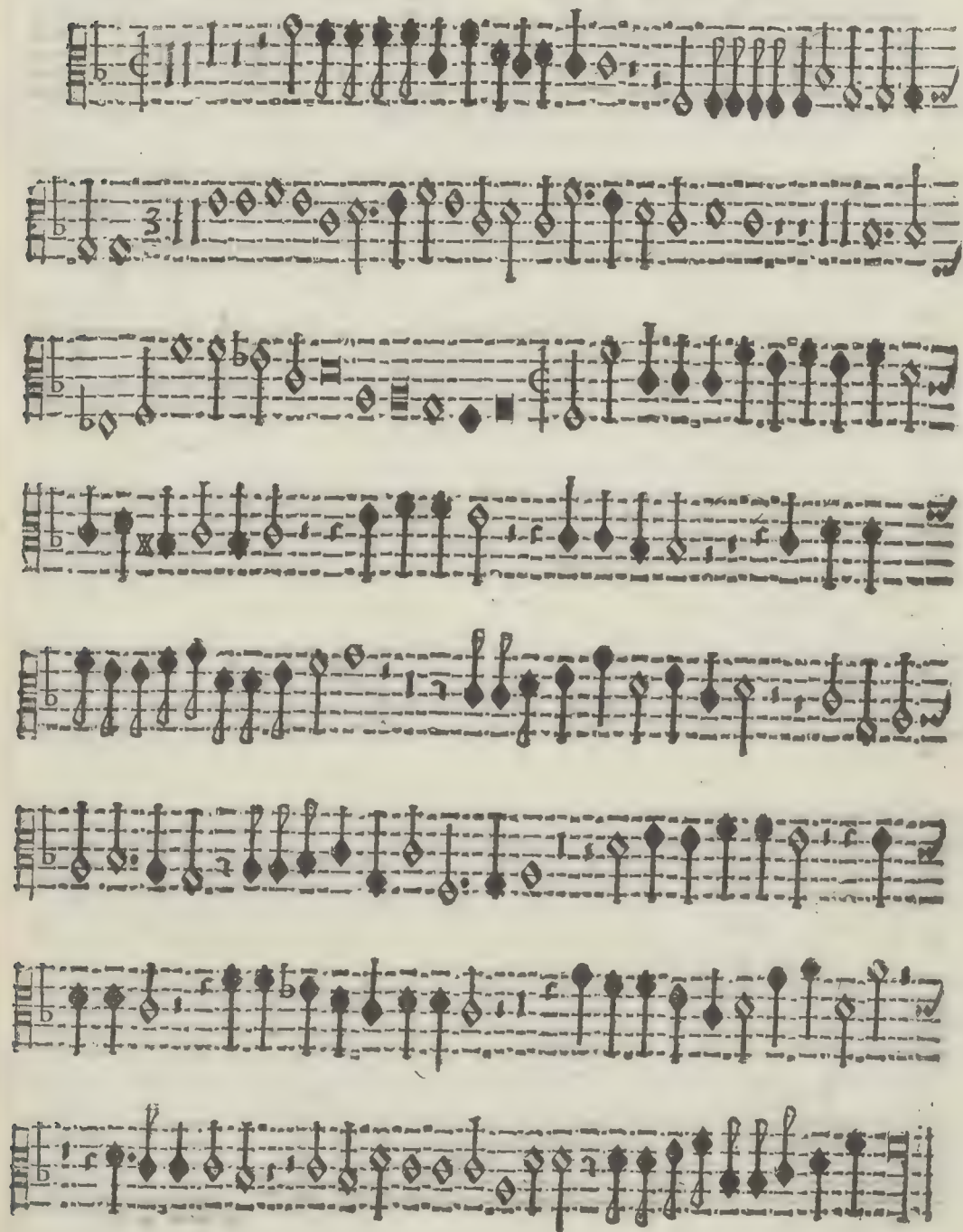






Canzon prima A 8. Primi Toni 18 Secondo Choro T E N O R





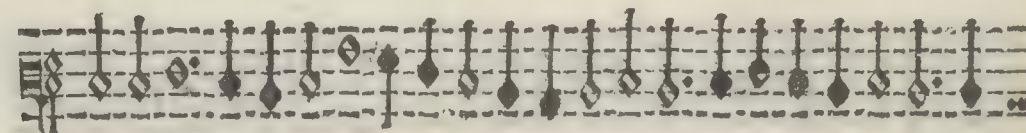
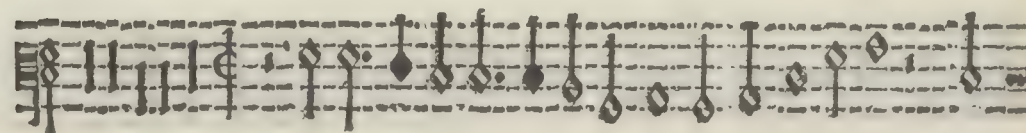
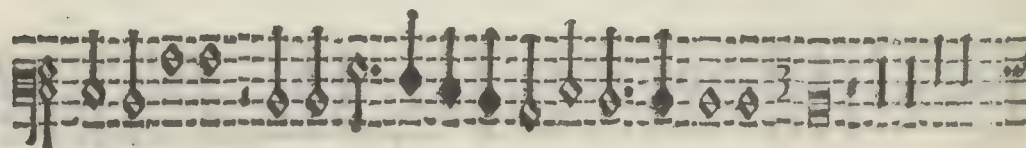
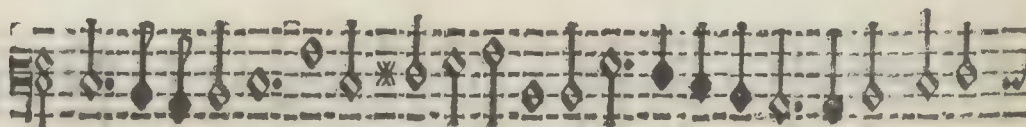
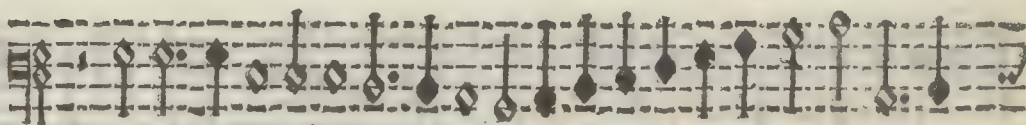
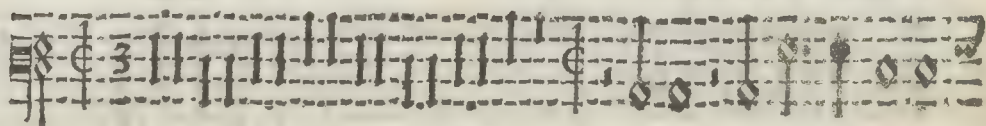


Canzon Terza A 8. 20 Choro Basso T E N O R Di Gabriel suo Nipote

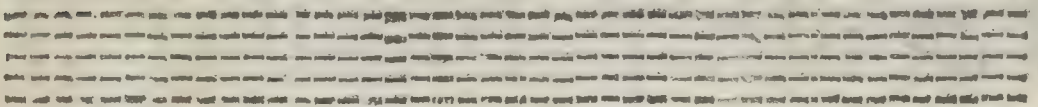
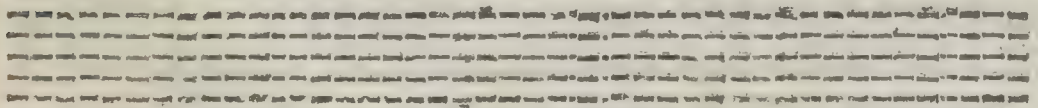
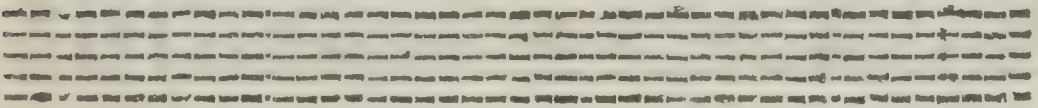
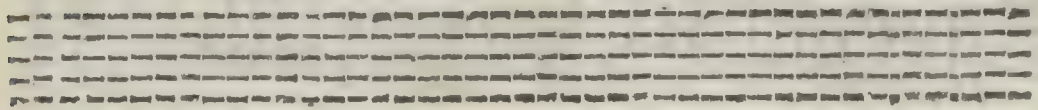
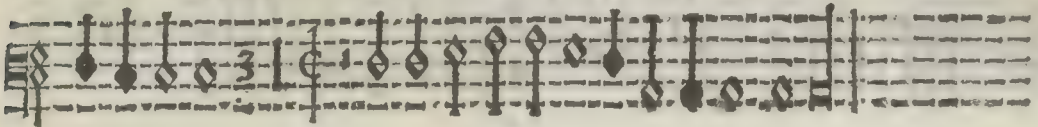
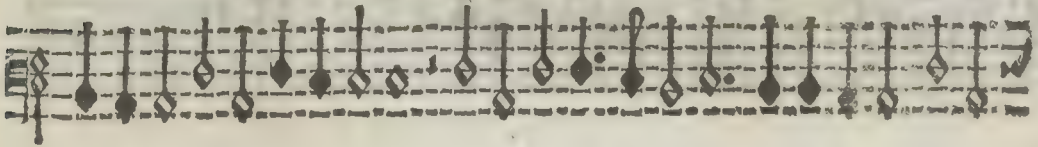
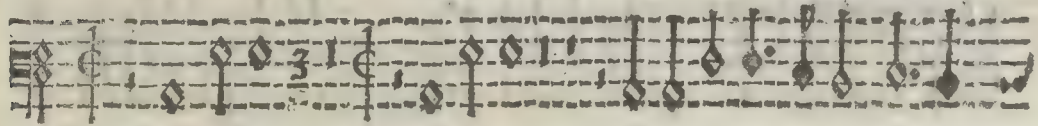
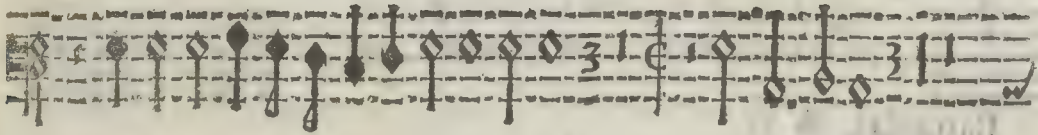


The musical notation is arranged in eight staves, each containing a single system of music. The notation is in a historical style, likely from a 16th-century manuscript. The first staff begins with a treble clef, a common time signature (C), and a 3/4 time signature. The music consists of various note values, including minims, crotchets, and quavers, with some notes beamed together. There are also rests and repeat signs. The notation is written on five-line staves with a single red line. The page is numbered 21 and is titled 'Capriccio La Sol fa re mi. A 6.' and 'Sesta Parte.'





Small, illegible text at the bottom of the page, likely a printer's mark or a very small footnote.





Trombon

24

Secondo Choro

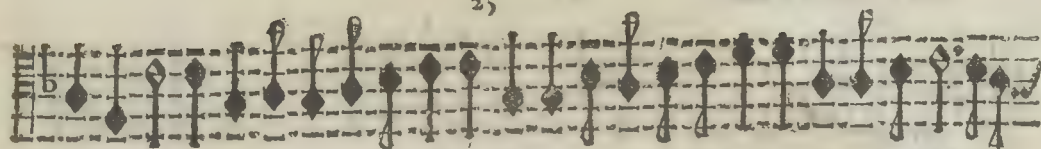
Questa parte doue son le parole si canti  
& in fine, Omnis Spiritus si cantie si suoni

Battaglia A 8.

Laudate

Dominum ij in Sanctis eius Laudate eum in firmamento ij

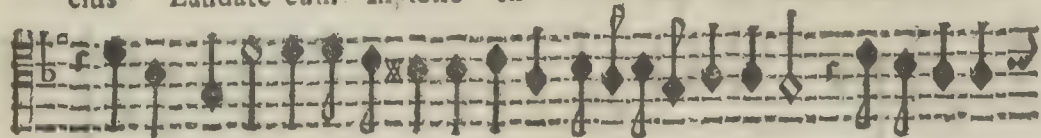
virtutis eius Laudate eum in virtutibus eius Lau



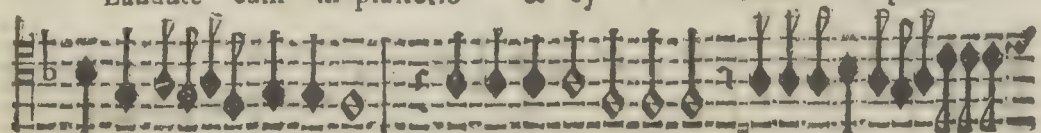
date eum secundū multitudinē secundum multitudinē magnitudinis



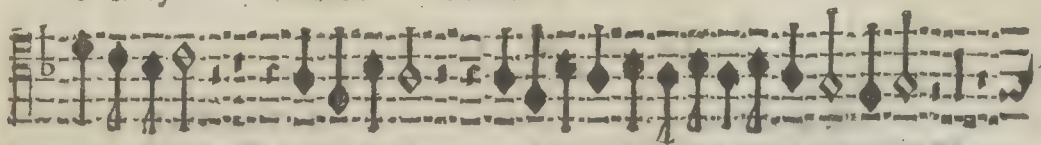
eius Laudate eum in sono tu be in sono tu be



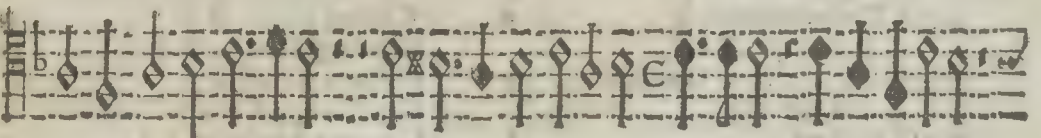
Laudate eum in psalterio & cy thara in psalteri



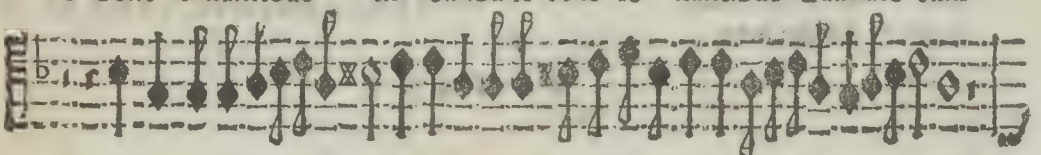
o & cy thara Sonata



in cimba

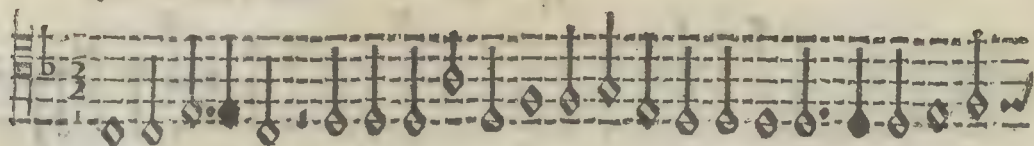


lis bene sonantibus in cimbali bene sonantibus Laudate eum



in cimbali iubilationis in cimbali iubilationis iubilatio nis





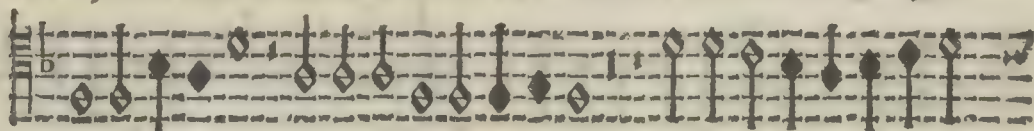
Omnis Spiritus Laudet Dominū Omnis Spiritus Laudet Dominum omnis



Spiritus Laudet Dominū Alleluia

ii

ij

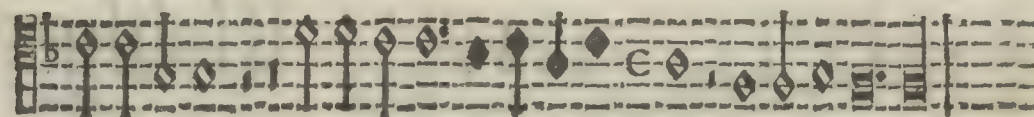


ij

Alleluia

ij

Alleluia



ij

ij

ii

ij

## T A V O L A

### A Doi Voci.

Confitemini Domino con Sinfonia  
de doi Violini

I

Aue Regina A Doi Soprani

I

### A Tre Voci

Expectans expectant con Sinfonia  
de doi Violini

4

### A Quattro Voci .

Deus Canticum nouum

6

### A Cinque Voci.

Hec dies quam fecit Dominus

7

### A Sei Voci.

Venidilectem

8

### A Sette Voci.

Cantate dilecto meo

9

### A Otto Voci.

Benedicam Dominum

11

Beatus qui intelligit

12

Ego dormio

13

Anima mea liquefacta est

14

Symfonia prima A 8.

15

Symfonia Seconda A 8.

16

Sonata a 8. con quattro Sopr.

18

Canzon prima a 8.

19

Canzon seconda a 8.

20

Canzon Terza a 8.

21

Capriccio pr. a 6. la sol fa re mi

23

Capriccio Secondo a 8.

24

La Battaglia per catar e son a 3. 24

IL FINE

11  
12  
13  
14  
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16  
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21  
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24





Mus.-pract. cont.



